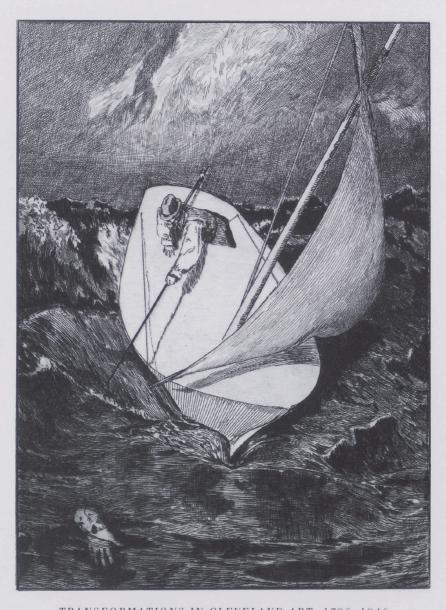


Current Exhibitions

Cover: Detail of
Untitled (Summer),
1914 (Jamee and
Marshall Field Collection), the back of
a double-sided
canvas by William
Zorach, in
Transformations in
Cleveland Art. See
p. 6.



TRANSFORMATIONS IN CLEVELAND ART, 1796-1946

Special Exhibition Gallery and galleries 111, 112, May 19–July 21 Fresh discoveries in 150 years of a rich artistic tradition Sponsored by Hahn Loeser & Parks

SETS AND SERIES: FIVE CENTURIES OF MASTER PRINTS

Galleries 104, 109–112, through May 5 Masterpieces of printmaking in serial formats

GREETINGS FROM CLEVELAND

Gallery 102, May 19–July 21 A picture postcard history of Cleveland, 1898–1996

ROBERT GLENN KETCHUM: LANDSCAPE PHOTOGRAPHS

 $\label{eq:Gallery 105} Gallery~105, through~June~6$ A recently donated collection probes the interaction of people and nature

GREEK ISLAND EMBROIDERIES

Gallery 106, through Spring 1997 Treasures of a vanished folk art (gift of Mr. and Mrs. Richard H. Zinser for the Fiftieth Anniversary of the Print Club of Cleveland, 1971.50.4), an etching and aquatint in Sets and Series: Five Centuries of Master Prints.

Max Klinger, German,

1857-1920, The Rescue

from A Glove, 1880

From the Director

Dear Members,

Cleveland always looks beautiful in the spring. This year the city shows itself off inside the museum as well, as *Transformations in Cleveland Art*, 1796–1946 opens to the public May 19 (Saturday night the 18th to our members). This first major museum survey of the evolution of the visual arts in Cleveland was inspired by the occasion of the city's 200th birthday. Curators William Robinson and David Steinberg have collaborated on this project from its inception and, with the participation of several colleagues, have organized a fascinating show and written an important companion catalogue.

The exhibition offers diverse pleasures. The works of art, which we have borrowed from museums and private collections around the country, supply one eye-opener after another, from unexpected preindustrial views of familiar sites to surprising expressions in a wide variety of artistic styles. What emerges is a portrait of a city that provided a home for artists of diverse backgrounds and inspired a remarkable range of talents. For history buffs, the show provides a unique overview of the history of the city as seen through the eyes of its artists. Our gratitude to the law firm of Hahn Loeser & Parks, who have sponsored the exhibition in honor of the firm's 75th anniversary.

Most of the Cleveland art show programs will take place during June and July as part of the traditional Wednesday Evening Festivals. But one series of lectures begins on May 19. Prominent Cleveland historians Bob Rich, Walter Leedy, and John Grabowski discuss the city's history on Sunday afternoons at 3:00.

May also sees the build-up to Parade the Circle, copresented by the museum and University Circle Incorporated. This year's parade is Saturday, June 8, and we offer an array of workshops to help you get ready to march, if you're so inclined. Last year some 1,500 people participated, and more than 25,000 spectators thronged the route. Check the programs section for details on workshops. Thanks once again to the parade's sponsors, Metropolitan Savings Bank, the George Gund Foundation, and the Ohio Arts Council.

In addition, May marks the beginning of the phone campaign for the Annual Fund. Gifts to the fund support the very fabric of the museum—education programs that serve toddlers to seniors, collection care that ensures longevity for great works of art, and the free public access that has become rare. When our Annual Fund caller contacts you, please be generous!

Finally, thanks to everyone who so enthusiastically supported the *Pharaohs* exhibition. The museum proudly welcomes the more than 2,500 new members who joined our ranks during *Pharaohs*, a record number for a major membership campaign. The family—now 18,000 strong—continues to grow!

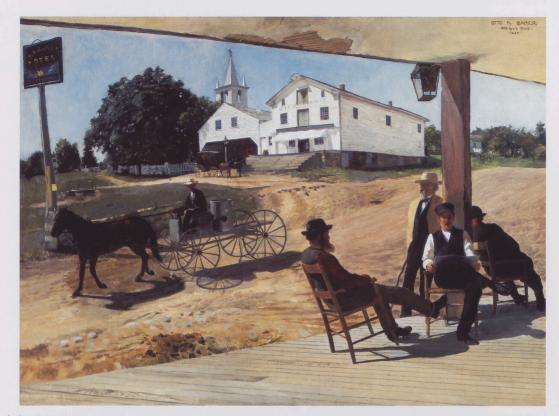
Sincerely,

Robert P. Bergman, Director



Artist-in-residence Lyneise Williams at work on a float for Parade the Circle.

A Fresh Look at Cleveland Art



Otto Bacher came back to his home town of Cleveland after years of study in Munich and within months set up a coed summer painting colony in Richfield. He worked on Ella's Hotel, Richfield, Ohio for almost two years before returning to Europe (1883–85, oil on canvas. Private collection).

TRANSFOR-MATIONS IN CLEVELAND ART, 1796– 1946 May 19–July 21, 1996

e have a painter in this city who can't be beat. He paints white oak panels, etc. so curiously that they exceed in transparency the best crown glass. . . . In a battle scene, he delineated a cannon with such fidelity that it went off one night, taking the whole piece with it, and has not been heard of since." Published in the Cleveland Herald in 1847, when the town had only a handful of artists, this report about a fictitious painter demonstrates the hold that art had on Clevelanders' imaginations. The story of the relationship between their ideals for art and the beautiful, poetic creations that local artists actually made is, in short, Cleveland's art history.

The first-ever museum survey of this history, Transformations in Cleveland Art, 1796–1946 is one of four special exhibitions the museum has organized to honor the city's 1996 bicentennial. Originally, the show was to examine only painting, but research quickly demonstrated the many interconnections among artists working in other media. So, the focus expanded to include sculpture, photography, prints, and decorative arts, and specialists in these fields were brought on board. The exhibition and its accompanying catalogue aim to make substantial contributions to understanding the history of Cleveland's creativity.

The initial task for the research team was to outline the object of study. After the opening of the Erie Canal in 1825 and the Ohio & Erie Canal in 1832, Cleveland evolved from a town into a city. After mid-century, it became the center of a wide cultural and economic area. Places as far west as Sandusky, south as Akron, and east as Painesville were drawn into its orbit. Over the course of the history of Cleveland art, many artists born elsewhere have come to interpret the local scene, while others born here took advantage of art schools in other American cities and abroad. Thus, local art history has often intertwined with national and international movements, and the project's goal was to keep this broader picture in mind while seeking to understand the significance of Cleveland productions. As in other cities, the pendulum of taste has swung back and forth. The conservative figural painting of the 1870s gave way to radical abstract experiments in the 1910s, which in turn fostered a reaction and a return to naturalism in the 1920s.

The project team soon began probing the relationship between the particular character of local art and the specific events that gave rise to it. Fantastic increases in industry and wealth after the Civil War spurred the founding of schools for drawing, painting, and design. These and later institutions helped members of

This exhibition has been sponsored by Hahn Loeser & Parks, with additional support from the Ohio Arts Council. immigrant and migrant groups, including Germans and Irish in the 19th century and African-Americans in the 20th, integrate into Cleveland. Particular attention was paid to the

composition of the city's diverse communities and to the characteristic patterns by which they generated and made use of works of art.

These goals coincided with an impossibly ambitious project of locating every work of art made by artists either in Cleveland or affiliated with the city through ties of birth and residence. Artists' descendants and families offered invaluable assistance, generously opening their homes and offering introductions to net-

works of friends and relatives. This procedure brought to light a double-sided painting by Cleveland-raised William Zorach, which he painted after falling under the spell of Matisse and his exuberant design sensibility. The treasure trove that is the Western Reserve Historical Society also proved an essential resource. Since its founding in 1867, the society has acquired local paintings as documents of the city's history, holdings that constitute the most important collection for understanding the beginnings of the city's art history. In addition, collectors, dealers, and auctioneers of fine art in the Midwest were unfailingly helpful in making relevant works of art available for study and loan. Otto Bacher's strikingly composed and brilliantly colored *Ella's Hotel*, *Richfield*, *Ohio* was virtually unknown when it was acquired by its current owner in 1980, but its visibility since that time has made it a key work for un-

derstanding how Americans depicted light prior to the importation of French impressionism.

Finally, a survey of commercial gallery holdings as well as private and public collections across the country led to many prize finds. Only when trying to detect works made in Cleveland does a painting like *The Young Mechanic* by Allen Smith, Jr., appear in its proper historical light. Otherwise it hangs without any tell-tale signs about its re-

gional origins among other American genre paintings at the Los Angeles County Museum of Art. Similarly, The Monkey Picture by Henry Church, Jr., appears with works by amateur artists from all over the country in the Abby Aldrich Rockefeller Folk Art Collection. Acquired for its intriguing subject matter and ingenious design, the painting nonetheless gains in expressive value when interpreted in terms of local events. Both the urban cop in pursuit and the cage to which he seeks to return the monkeys had topical significance when Church, a lifelong resident of rural Chagrin Falls, conceived his subject, for it was first in the 1880s that a zoo was built in the city of Cleveland.

Local concerns in the 1840s about a growing rift between social classes found expression in The Young Mechanic, an allegorical genre scene by Allen Smith, Jr., that depicts the halting negotiations between a manual worker and a potential client (1848, oil on canvas. Los Angeles County Museum of Art, gift of the American Art Council and Mr. and Mrs. Douglas Pardee).



Henry Church, Jr., poked fun at the conventions of still-life painting by unleashing two bananapursuing monkeys in The Monkey Picture (ca. 1888, oil on paper mounted on cloth. Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia). In deliberately violating the customary ways to present scale and space, Church positioned himself as an artist who worked outside established ideas about art.

Winner of a prize in the 1930 May Show, this screen was loaned to Severance Hall in the 1980s, where it found a fitting, if temporary home among that building's art deco appointments (Rose Iron Works, designer Paul Feher, "Art Deco" Screen, 1930, wrought iron and brass with silver and gold plating. The Rose Family Collection).



Concurrent with the process of searching for works of art, the research team undertook a two-year program of studying primary and secondary sources. Again, the Western Reserve Historical Society proved invaluable in illuminating the histories of local collections and art institutions. Such resources as the Ohio Artists

Project at Oberlin College, the Cleveland Institute of Art, and the Cleveland Artists Foundation were also important. The various archives consulted yielded newspaper articles, letters, diaries, memoirs, census records, and estate inventories that helped the team track down specific information on specific works of art.

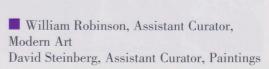
One result of this effort has been to challenge some of the generalizations that have repeatedly appeared in broad surveys of art made in Cleveland. For example, historians have often claimed that local artists enjoyed local patronage, but it appears there was less direct subsidy than has previously been thought. A work like the art deco screen made by the Rose Iron Works, for example, came into being as a tour de force display piece to demonstrate the

firm's manufacturing talents as well as the skills of designer Paul Feher. Not only industrial artists, but also painters and graphic artists often worked in commercial industries such as lithographic printing to support themselves as they pursued fine arts in their off hours.

The art history of Cleveland has been so

little defined at a national level that it has thus far been practically invisible. In the course of the research, museum curators and commercial dealers across the country were regularly surprised to find that they had works in their collections connected with Cleveland. One of the side effects of re-

searching the show, then, has been to raise awareness of the contributions of local art to national art history. With the opening of the Cleveland art show, the richness of the city's visual traditions will be acknowledged at home.



Clevelanders were
"amazed and bewildered" when William
Zorach exhibited
modernist compositions like this after
his return from Paris
(Untitled [Summer],
1914, the back of a
double-sided canvas.
The Jamee and
Marshall Field
Collection).

A Cambodian Male Deity

he Khmer Empire flourished in Southeast Asia from the 6th through the 13th centuries. Largely formed by Indian influences, the Khmer

civilization's greatest achievements were in architecture and sculpture. The early phase of Cambodian art (6th to 9th centuries) is known as Preangkorean, and the later period (late 9th to 13th centuries) is referred to as Angkorean, when the area of Angkor became the capital of the empire. During that time numerous spectacular monuments were built, both Buddhist and Hindu, each pro-

fusely decorated with figural sculpture, both bas-relief and fully three-dimensional. The museum's newly acquired sandstone torso is a dramatic example of Angkorean figural sculpture. Monumental works of the period are rare, and few have survived intact.

Early Angkorean male figures in the Koh Ker style (second quarter of the 10th century) wear a *sampot* (pleated garment) with an overhanging fold in front and a double-anchor pendant, although such garments are also depicted in the Khleang style (second half of the 10th century). Like the sculptures in the Khleang

style, the body proportions of Cleveland's new male deity are elongated when compared with works in the Koh Ker style. Thus, the new male deity may be a transitional work. Without a head, determining the iconography of the image is difficult, yet the two arms suggest either Siva, the principal Hindu creative and destructive god, or a deified king. The scale of

the sculpture, however, indicates Siva as the more likely candidate.

The addition of this male torso to the museum's works from the Khmer Empire gives visitors a more complete picture of this singular, greatly admired period of Cambodian art.

Stanislaw J. Czuma, Curator, Indian and Southeast Asian Art

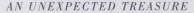
This 10th-century sandstone head (Cambodia, Koh Ker style, h. 38 cm, purchase from the Dudley P. Allen Fund 1923.95) is comparable in scale to the new male deity. Originally, the head may have belonged to an image of Siva or a deified ruler. Because it does not have the third eve on the forehead, one of Śiva's attributes, the iconography is uncertain.



While Khmer sculpture is frequently rigid and static, this male deity seems to be striding (Cambodia, Koh Ker-Khleang style, 2nd-3rd quarter of the 10th century, sandstone, h. 135 cm, purchase from the J. H. Wade Fund 1994.202). His left leg advances forward, and, while subtle, the resulting sway of the torso creates the impression of movement. The torso was executed with great sensitivity, with careful demarcation of the pectoral muscles, collar bone, and flesh folds around the navel and stomach.

Cleveland Collectors a Century Ago





William Bouguereau's painting Rest (oil on canvas, 164.5 x 117.5 cm, Hinman B. Hurlbut Collection 432.1915), bought by Hinman Hurlbut in 1879, is typical of the realistic academic painting preferred by rich Americans in the late 1800s, which fell out of favor as impressionism became popular. Today Rest is of the collection's cherished works.

s the Cleveland Museum of Art celebrates the city's bicentennial with a survey of art created in Cleveland, it is also fascinating to examine the kinds of art its residents collected. Like many midwestern cities, Cleveland's economy grew at a tremendous pace with the industrial development that accompanied the Civil War, and rich industrialists and entrepreneurs began avidly buying European and American paintings for their elegant houses. In lieu of a museum, art exhibitions showed off paintings from local collections as well as works that could be purchased from East Coast art dealers. The staggering popularity of the exhibitions of 1878 and 1894 led to the foundation of the Cleveland Museum of Art.

Cleveland's first important collector, Hinman B. Hurlbut, was a lawyer, banker, and



LEONARDO—NOT LEONARDO

In the late 19th century, this painting (Virgin and Child, about 1500, oil on wood, 41.5 x 30.1 cm, gift of Mrs. L. E. Holden 1916.779) was thought to be the work of Leonardo da Vinci and the only painting by the Renaissance master in the United States. By 1913, however, scholars realized that it was a work of a pupil.

railroad executive. He and his wife traveled through Europe in the late 1860s and began to collect paintings by living artists. At his death in 1884, Hurlbut left his entire collection and estate to found an art museum, but only painstaking coordination with other estates led to the opening of the museum in 1916.

Liberty Holden owned the Cleveland Plain Dealer at the turn of the century and helped found the art museum. In 1883 his wife, Delia, persuaded him to buy a collection of 50 early Italian paintings that had been assembled by the amateur scholar and adventurer James Jackson Jarves. This was Jarves's second collection of Italian primitives, the first having been sold to Yale University to pay off a loan. The collection was installed in a special gallery built on the Holden estate in Bratenahl, which still survives, and a catalogue was printed for

the use of visitors. In 1916 the Jarves-Holden group was given to the museum, where it was installed in a gallery designed to echo an Italian palazzo (today gallery 215).

Alfred Atmore Pope moved to Cleveland when he was 19 and proceeded to make his fortune in wool and steel. Pope was one of the

pioneering American collectors of impressionist art. He purchased major examples by Degas, Manet, Monet, Renoir, and Whistler. Pope moved to Connecticut to be near his daughter in 1900, and his collection remains in his Connecticut house, today the Hill-Stead Museum.

Jeptha H. Wade was the grandson of Jeptha Wade, a portraitist and one of the founders of Western Union. The younger Wade enthusiastically supported University Hospitals, the Western Reserve University, and the Cleveland

School of Art. He gave the land for the Cleveland Museum of Art and eventually his entire collection. Wade's interest in impressionism and post-impressionism must have been inspired by Alfred Pope, especially since Wade bought many of the same artists and types of paintings as Pope did. Wade's magnificent examples by Cassatt, Degas, Monet, and Puvis de

Chavannes are now in the museum's collections. In addition, Wade helped the museum purchase numerous other important pictures.

On his travels around the world, Charles Olney amassed a collection of 264 paintings and a huge number of objects. To his house on Jennings Avenue (today West 14th Street in the

> Tremont district) he added a gallery that was opened to the public as the "Cleveland Museum" in 1893. This experiment, Cleveland's first art museum, was short lived; Olney died in 1903 and left his collection to Oberlin College. Most of his paintings were sold over the years, although several fine American still lifes and landscapes remain, including works Thomas Cole, Jasper Cropsey, and John Kensett.

> Though the city was also the home of several smaller collections,

those of Hurlbut, Pope, Holden, and Wade were Cleveland's most significant in 1896. They established the model for later collectors like John Severance, Leonard C. Hanna, Jr., Frank Ginn, and Noah Butkin, whose personal tastes are reflected in the museum's collection.

Alan Chong, Associate Curator, Paintings



A MONET FOR THE MUSEUM

Jeptha Wade bought this painting by Claude Monet, The Gardener's House at Antibes (1888, oil on canvas, 66.3 x 93 cm, gift of Mr. and Mrs. J. H. Wade 1916.1014), in 1893 and gave it to the art museum shortly after it opened to the public in 1916.



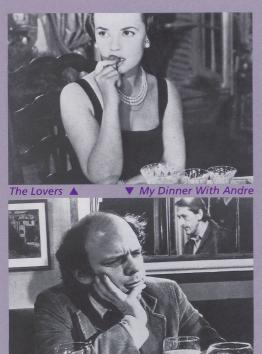
CLEVELAND LOSES A LANDSCAPE

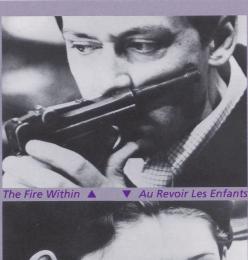
This painting of haystacks in the snow by Claude Monet (oil on canvas, Hill-Stead Museum) was bought by Alfred Pope immediately after it was painted in 1889. However, Pope took his collection with him when he moved to Connecticut in 1900.



CLEVELAND'S FIRST ART MUSEUM

One hundred years ago, the only art museum in town was Charles Olney's private collection in Tremont. In this specially built gallery, laden with paintings, objects, and bric-a-brac, Olney himself talked to groups from local factories and schools.







Film: Au Revoir Louis Malle

When one thinks of French filmmaker Louis Malle, who died last November at age 63, one thinks first of the tenderness, equanimity, and compassion with which he drew his screen characters. But beneath his warm-fuzzy surface beat the heart of a true subversive. From the guilt-free adultery in his second film, The Lovers (which caused a brouhaha that went all the way to the U.S. Supreme Court when it opened at the Heights Art Theatre in Cleveland Heights), to his depiction of a child as a sex object in his first American feature, Pretty Baby, Malle skewered complacency in film after film. Who else would have made a charming comedy about incest (Murmur of the Heart), an anarchic tale of a foul-mouthed 11year-old and her drag-queen uncle (Zazie), or a pre-Leaving Las Vegas account of an alcoholic's slide toward suicide (The Fire Within)? In My Dinner with Andre, Malle discarded the conventions of feature filmmaking for a one-set, two-character talkfest that was both gripping and cinematic.

Malle began his directorial career with the jazzy, New Wavish thriller *Elevator to the Gallows* (1958). By the time of *Atlantic City* (1980) and Au Revoir les Enfants (1987), his style was more fluid than flashy and he had matured into an astute observer of the human condition as well as a formidable "actor's director." We pay tribute to Malle this month with screenings of the nine films mentioned here, which rank among his very best. Admission \$4, CMA members \$3.

Cleveland Silver Images Film Festival Opening The museum is pleased to host the opening of the first Cleveland Silver Images Film Festival, May 30-June 1, at locations around town. Dedicated to "celebrating life" through positive images of older people, the three-year-old festival originated in Chicago and now makes its first (and only) appearance outside the Windy City. The festival is a joint project of the museum, the Cleveland Cinematheque, the Cleveland Film Society, Fairhill Center for the Aging, and Terra Nova Films and is presented with support from University Hospitals of Cleveland. Admission to the 1:30 festival opening on Thursday the 30th, including three short films and a postscreening reception, is \$5, \$4 CMA members.

1 May/Wednesday

Noontime Recital 12:00 *Bruce Shewitz,* organ

Gallery Talk 1:30 Sets and Series: Five Centuries of Master Prints. Sabine Kretzschmar

Drop-In Parade Workshops 6:30–9:30. Artists help you make masks, costumes, floats, and giant puppets using a variety of mostly recycled materials. For a one-time fee of \$35/family, \$15 individual, attend as many drop-in workshops as you like Film 7:30 Elevator to the Gallows (France, 1958, b&w, subtitles, 90 min.) directed by Louis Malle, with Jeanne Moreau and Maurice Ronet. A man and his mistress try to bump off her rich husband. Improvised Miles Davis score. \$4, \$3 CMA members

2 May/Thursday

First Thursday Curatorial consultation for members only, by appointment Highlights Tour 1:30 CMA Favorites Gallery Talk 2:30 Sets and Series. Sabine Kretzschmar

3 May/Friday

Highlights Tour 1:30 CMA Favorites

4 May/Saturday

All-Day Drawing Workshop 10:30–4:00. Register by Friday the 3rd; call ext. 462. An intensive gallery class for beginning to advanced students. \$20 fee includes basic materials and parking. Instructor: Sun-Hee J. Kwon

Drop-In Parade Workshops 1:00–4:00. Fee; see Wednesday the 1st for details **Highlights Tour** 1:30 *CMA Favorites*

5 May/Sunday

Gallery Talk 1:30 Sets and Series. Sabine Kretzschmar. Sign language interpreted Film 1:30 The Lovers (France, 1958, b&w, subtitles, 90 min.) directed by Louis Malle, with Jeanne Moreau and Alain Cuny. A bored society wife takes a young lover in this sensuous account of adultery without guilt. 'Scope print. \$4, \$3 CMA members Drop-In Parade Workshops 2:00–5:00. Fee; see Wednesday the 1st for details Organ Recital 2:00 Oberlin Conservatory organ students of Karel Paukert

Music

We offer three free Musart Series concerts this month. A unique Organ Recital on Sunday the 5th features Oberlin Conservatory organ students of Karel Paukert. Later that afternoon, soprano Lauren Wagner and pianist Frederick Weldy offer a Voice Recital of music by Mozart, Wolf, Strauss, Lauren Wagner Puccini, Ives, and Gershwin. The fol-



lowing Sunday, the 12th, a Chamber Music Concert features Myriad in the final concert of the ensemble's fifth season at the museum, with works by de Falla, Kim, and Saglietti.

And there are five Curator's Informal Noontime Recitals, one each Wednesday at noon. Bruce Shewitz offers the first (on the 1st): Karel Paukert plays the remaining four.

Admission is free, unless otherwise indicated. Complete program details appear in the listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

The 1996–97 Gala Subscription Series will again feature performances by internationally acclaimed soloists and ensembles on Wednesday evenings from fall through spring. Watch your mailbox in early June for the 1996–97 concerts brochure.

The annual members meeting of the Musart Society will be Wednesday the 8th in Gartner Auditorium at 5:30. At 6:00, pianist Eunice Podis offers music and commentary, with refreshments after. For Musart members; call ext. 284 for information.

Brandenburgs in the Afternoon Here's one of those events around which you can organize your whole summer: on Sunday, June 30 at 2:30, the Oberlin Baroque Performance Institute, under the direction of Kenneth Slowik, performs all six of Johann Sebastian Bach's Brandenburg Concertos on period instruments in one twohour-plus concert, with an informal preconcert lecture at 1:30. Reserve tickets by phone at ext. 282 weekdays starting Monday, June 24, or purchase them at the door after 1:00. Admission is \$10, \$8 for students, seniors, and Musart Society and CMA members.

Guest Lecture 2:30 Christo and Jeanne-Claude: Wrapped Reichstag, Berlin, 1971-95 and Works in Progress. The environmental artists discuss their work. Tickets \$10, \$5 CMA members (Museum Store) Voice Recital 3:30 Lauren Wagner, soprano, and Frederick Weldy, piano. The American singer has won numerous competitions, including the Concert Artists Guild New York Competition, and appears frequently throughout North America and Europe. She will perform works by Mozart, Wolf, Strauss, Puccini, Ives, and Gershwin

7 May/Tuesday

Highlights Tour 1:30 CMA Favorites

8 May/Wednesday

Noontime Recital 12:00 Karel Paukert, organ

Gallery Talk 1:30 "Dig In": The Archaeology Camp. Barbara A. Kathman

Drop-In Parade Workshops 6:30-9:30. Fee; see Wednesday the 1st for details Film 7:30 Zazie (France, 1960, color, subtitles, 92 min.) directed by Louis Malle, with Catherine Demongeot and Philippe Noiret. Spirited, gag-filled adaptation of Raymond Queneau's "unfilmable" novel Zazie dans le Métro, about a foul-mouthed 11-yearold visiting her drag-queen uncle in Paris. \$4. \$3 CMA members

9 May/Thursday

Highlights Tour 1:30 CMA Favorites Gallery Talk 2:30 "Dig In": The Archaeology Camp. Barbara A. Kathman

10 May/Friday

Highlights Tour 1:30 CMA Favorites

11 May/Saturday

Drop-In Parade Workshops 1:00–4:00. Fee; see Wednesday the 1st for details Stiltwalking Weekend 1:00-4:00. Two Canadians, Brad Harley and Rick Simon, show you how to walk on stilts. Children must be at least 10 years old and 41/2 feet tall. Free with other workshop registration, or pay \$5/person or \$12/family. Stilts belong to Parade the Circle but may be used for the parade. Interested participants can make their own stilts later during the workshops for a \$10 materials fee

Highlights Tour 1:30 CMA Favorites

12 May/Sunday

Gallery Talk 1:30 "Dig In": The Archaeology Camp. Barbara A. Kathman Film 1:30 The Fire Within (France, 1963, b&w, subtitles, 108 min.) directed by Louis Malle, with Maurice Ronet and Jeanne Moreau. Masterful chronicle of the last hours of a dissolute, alcoholic playboy spiraling toward suicide. \$4, \$3 CMA members

Drop-In Parade Workshops 2:00-5:00. Fee; see Wednesday the 1st for details Stiltwalking Weekend 2:00-5:00. See Saturday the 11th for details

Chamber Music Concert 3:30 Myriad. Codirectors Kathryn Brown and Yolanda Kondonassis have programmed works by de Falla, Kim, and Saglietti in the final concert of the ensemble's fifth season at the museum. Principals and members of the Cleveland Orchestra and other talented local musicians perform

14 May/Tuesday

Highlights Tour 1:30 CMA Favorites

15 May/Wednesday

Noontime Recital 12:00 Karel Paukert, organ

Gallery Talk 1:30 Japanese Portraits. Joellen DeOreo

Drop-In Parade Workshops 6:30-9:30. Fee; see Wednesday the 1st for details Film 7:30 Murmur of the Heart (France/ Germany/Italy, 1971, color, subtitles, 118 min.) directed by Louis Malle, with Lea Massari and Benoit Ferreux. In this sunny, subversive comedy set in 1954, a teenage boy agonizing over how to lose his virginity finds a solution close to home. Rated R. \$4, \$3 CMA members

16 May/Thursday

Highlights Tour 1:30 CMA Favorites Gallery Talk 2:30 Japanese Portraits. Joellen DeOreo

Education

A special **Guest Lecture** on Sunday the 5th at 5:30, *Christo and Jeanne-Claude: Wrapped Reichstag, Berlin,* 1971–95 and Works in Progress, is offered in Gartner by the famous environmental artists. Tickets (\$10, \$5 CMA members) available at the Museum Store only.

Three well-known Cleveland historians present a series of **Slide Lectures** in conjunction with *Transformations*, Sundays at 3:00 beginning in May and continuing in June. On Sunday the 19th is *Cleveland after the Civil War*, with Bob Rich, historian and *Plain Dealer* columnist. On Sunday June 2, Walter Leedy, professor of architectural history at Cleveland State University and author of the museum's 1991 *Cleveland Builds an Art Museum*, presents *Postcards...*, on the role of preserving memories of Cleveland sites, people, and activities. And on Sunday June 9, John Grabowski, director of planning and research at the Western Reserve Historical Society and managing editor of the ubiquitous *Encyclopedia of Cleveland History*, presents *The Peopling of Cleveland*.



Cleveland Courthouse on Public Square, by Sebastian Heine (ca. 1845, oil on canvas, Western Reserve Historical Society) is in the Cleveland art show.

Professor Martin Eidelberg of Rutgers University presents a **Trideca Society Lecture** on Sunday the 19th at 3:00, on the work of important Cleveland ceramicist Leza McVey. Free for Trideca members; nonmembers \$18. To become a member, call ext. 413.

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30, and Thematic Gallery Talks are Wednesdays and Sundays at 1:30 and Thursdays at 2:30. A sign language interpreter accompanies the 1:30 talk on the first Sunday each month.

Hands-On Art is for adults and families. Sun-Hee J. Kwon's monthly All-Day Drawing Workshop is Saturday the 4th, 10:30–4:00. Register (\$20 including materials and parking) by Friday the 3rd; call ext. 462. The Family Express free family workshop, *Capital Creations*, is Sunday the 19th, 3:00–4:30.

17 May/Friday

Highlights Tour 1:30 CMA Favorites

18 May/Saturday

Members Day for Cleveland Art Show 9:00–4:45 (free)

Drop-In Parade Workshops 1:00–4:00. Fee; see Wednesday the 1st for details Highlights Tour 1:30 *CMA Favorites* Members Party for Cleveland Art Show 8:00–midnight (tickets required; see page 15)

19 May/Sunday

Gallery Talk 1:30 *Japanese Portraits*. Joellen DeOreo

Film 1:30 Atlantic City (Canada/France, 1980, color, 104 min.) directed by Louis Malle, with Burt Lancaster, Michel Piccoli, and Susan Sarandon. Hoods and dreamers cross paths in late-'70s Atlantic City. *Rated R.* \$4, \$3 CMA members

Drop-In Parade Workshops 2:00–5:00. Fee; see Wednesday the 1st for details **Slide Lecture** 3:00 *Cleveland after the Civil War*. Bob Rich, historian and *Plain Dealer* columnist

Trideca Society Lecture 3:00 Martin Eidelberg of Rutgers University, a specialist in 18th-century France and 19th- and 20th-century decorative arts, discusses the work of Cleveland artist Leza McVey, an important figure in American ceramics immediately after WWII, about whom Eidelberg is soon to publish a book. If you would like to attend this lecture but are not a Trideca Society member, the fee is \$18. To become a member, call ext. 413

Family Express 3:00–4:30 *Capital Creations*. Columns and their capitals tell stories in the galleries and families can create their own capital crown

21 May/Tuesday

Highlights Tour 1:30 CMA Favorites

22 May/Wednesday

Noontime Recital 12:00 *Karel Paukert,* organ

Gallery Talk 1:30 *Transformations in Cleveland Art*. Nancy McAfee

Drop-In Parade Workshops 6:30–9:30 Fee; see Wednesday the 1st for details

Film 7:30 *Pretty Baby* (USA, 1978, color, 109 min.) directed by Louis Malle, with Brooke Shields, Keith Carradine, and Susan Sarandon. A photographer documenting bordello life in 1917 New Orleans marries a child fated to turn prostitute at age 12. *Rated R.* \$4, \$3 CMA members

23 May/Thursday

Highlights Tour 1:30 *CMA Favorites* **Gallery Talk** 2:30 *Transformations in Cleveland Art.* Nancy McAfee

24 May/Friday

Highlights Tour 1:30 CMA Favorites

25 May/Saturday

Drop-In Parade Workshops 1:00–4:00. Fee; see Wednesday the 1st for details **Highlights Tour** 1:30 *CMA Favorites*

26 May/Sunday

Gallery Talk 1:30 Transformations in Cleveland Art. Nancy McAfee
Film 1:30 My Dinner with Andre (USA, 1981, color, 110 min.) directed by Louis Malle, with Wallace Shawn and Andre Gregory. Funny, moving, hypnotic film in which down-to-earth actor-playwright Wallace Shawn and flighty avant-garde theatre director Andre Gregory discuss the meaning of life. \$4, \$3 CMA members
Drop-In Parade Workshops 2:00–5:00.

Fee; see Wednesday the 1st for details

Paper Masks 2:00–5:00. Did you wait too
long to start but still want the opportunity
to march in the parade? Join us at any of
these workshops and make simple but
effective masks and accessories from cut
and folded paper. Pay single fee of \$5
individual or \$12 family or attend all for
the drop-in series rate of \$15 person, \$35
family

Handmade Musical Instruments

2:30–4:30. Add some sound to your life. Craig Woodson helps you make instruments from household materials. Free to anyone registered for the drop-in parade workshop series or pay single-session fee of \$5 individual, \$12 family

Drop in, Walk Tall, Play a Tune, Make a Mask, March

The theme of the 1996 Parade the Circle Celebration, Saturday, June 8, at noon is Colors in Motion. Join dozens of University Circle institutions and some of Cleveland's finest visual, musical, and performing artists in a unique annual community arts event. To be a parader, register by June 5; the fee is \$2.00. No commercial logos, motorized vehicles (except wheelchairs), or live animals, please. The parade is sponsored by Metropolitan Savings Bank with generous support from the George Gund Foundation and the Ohio Arts Council.

Attend Drop-In Workshops

The museum offers a series of workshops to help you create a parade entry. For a one-time fee (\$35/family, \$15/individual) attend as many of these drop-in workshops as you like, listed

Walk Tall: Stiltwalking Weekend

Saturday, May 11, 1:00–4:00, and Sunday, May 12, 2:00–5:00. Canadians Brad Harley and Rick Simon show you how to walk on stilts. Children must be at least 10 years old and 4½ feet tall. Free with drop-in workshop registration, or pay a weekend fee of \$7/person or \$15/family. Stilts belong to Parade the Circle Celebration but may be used for the parade. You can make your own stilts (to keep) later during the workshops for a \$10 materials fee.

Create Handmade Musical Instruments Sundays, May 26 and June 2, 2:30–4:30; Wednesdays, May 29 and June 5, 6:30–8:30; and Saturday, June 1, 1:30–3:30. Craig Woodson helps you make instruments from



Students from Coventry elementary school in Cleveland Heights dressed vegetarian last year. Their project was a collaboration with Lakeview Cemetery.

here. Workshops are open to all ages, but children under 16 must be accompanied by someone older. Fee includes parade entry, materials, and artist assistance. To register, stop in during the first half-hour of any workshop. Questions? Call ext. 483. **Drop-In Parade Workshops** are offered Saturdays through June 1, 1:00–4:00, Sundays through June 2, 2:00–5:00, and Wednesdays through June 5, 6:30–9:30. Artists help participants make masks, costumes, floats, and giant puppets using a wide variety of recycled materials. "Parade" posters and T-shirts are for sale at each workshop.

household materials. Free to anyone registered for drop-in workshops or pay single-session fee of \$5 individual, \$12 family.

The March of the Procrastinators

Sundays, May 26 and June 2, 2:00–5:00; Wednesdays, May 29 and June 5, 6:30–9:30, and Saturday, June 1, 1:00–4:00. If you're running late but still want to march in the parade, join us at any of these workshops and make simple masks and accessories from cut and folded paper. Single fee of \$5 individual or \$12 family or attend all for the drop-in series rate of \$15 person, \$35 family.

28 May/Tuesday

Highlights Tour 1:30 CMA Favorites

29 May/Wednesday

Noontime Recital 12:00 *Karel Paukert,* organ

Gallery Talk 1:30 *A Walking Tour of University Circle Sculpture*. Dale Hilton

Various Parade Workshops 6:30–9:30. Drop-In Workshops, Paper Masks, Hand-made Musical Instruments. Fee; see Wednesday the 1st and Sunday the 26th for details

Film 7:30 *Au Revoir les Enfants* (France/W. Germany, 1987, color, subtitles, 103 min.) directed by Louis Malle. Poignant, autobiographical drama set in a Catholic school during WWII, where a young boy befriends another child with a mysterious past and an assumed name. \$4, \$3 CMA members

30 May/Thursday

Highlights Tour 1:30 CMA Favorites
Film Festival Opening 1:30 Cleveland
Silver Images Film Festival. Three short films
that celebrate long life: The Bath (Canada,
1992, color, 8 min.) directed by Jodee
Samuelson; Notes (USA, 1994, color, 13
min.) directed by Kevin Segalla; and the
Oscar-winning Young at Heart (USA, 1986,
color, 28 min.) directed by Sue Marx and
Pamela Conn. Special admission \$5, \$4
CMA members and seniors. Price includes a
reception after the screening
Gallery Talk 2:30 A Walking Tour of Uni-

versity Circle Sculpture. Dale Hilton

31 May/Friday

Highlights Tour 1:30 CMA Favorites

Director's Circle Members

The Director's Circle is the oldest of the museum's five donor categories of membership. Benefits include receptions held in conjunction with major exhibitions, a behind-the-scenes tour with the director, and a selected museum publication. Members contribute between \$1,000 and \$2,499 annually.

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Assistant Curator of Paintings David Steinberg discusses an 18th-century American painting during a Director's Circle tour of gallery 237, reinstalled last year.



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum Services, a federal agency. IMS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

Transformations in **Cleveland Art** 1796-1946



The White Dam, 1939, oil on canvas, by Raphael Gleitsmann. Private collection.

Admission to the Cleveland art show, on view to the public May 19 to July 21, is free, so tickets are not necessary. The members opening, on Saturday night, May 18 from 8:00 to midnight, will be a **Cleveland Bicentennial Bash**. Admission is \$25 for members, \$35 for nonmember guests, complimentary for donors. The fun will include flavors of Cleveland, both of the culinary and musical varieties, plus dancing and, of course, the Cleveland art show itself. An exclusive **Members Day** precedes the party during regular gallery hours (9:00–4:45) on Saturday the 18th. Only members will be admitted to the exhibition on that day. Lost your card? Call ext. 268.

An array of programs will accompany the Cleveland art show, most of them free. Nearly all are scheduled for June and July, with many presented as part of the Summer Wednesday Evening Festivals. Expect such offerings as guest lectures by Cleveland historians, lectures on jazz and classical music in Cleveland, readings by Cleveland poets, curator lectures on Cleveland art, walking tours of Cleveland architecture, and a special series of Cleveland's favorite films. Do you sense a theme? Full details will appear in the summer magazine.

Transformations in Cleveland Art is sponsored by Hahn Loeser & Parks, with additional support from the Ohio Arts Council.

Take Note

Watch the upcoming summer magazine for details about an overnight trip to Philadelphia on July 25 to view the **Cézanne exhibition** at the Philadelphia Museum of Art. Call ext. 598 for information.

Attention new members and old: With the approach of the 21st century, the museum is **revising accession numbers**, those mysterious digits that appear at the end of gallery labels and captions for works of art. Until now, for instance, the number for the Monet painting on page 9 was 16.1014, meaning it was the 1014th work acquired in 1916. Now, to differentiate this work from those that might be acquired in the next century, the new accession number becomes 1916.1014.

On May 23, the museum will host the local unveiling of a brand-new **Georgia O'Keeffe postal stamp**, inspired by her paintings of flowers,

The CMA **volunteer tradition** is strong. Many hands share the work and we celebrate every contribution. One person we would like to thank especially is Betsy Hegyes, who is stepping down as Womens Council Information Desk Chairperson in May at the end of her year-long commitment. Betsy has been a model volunteer, unselfishly donating endless hours to providing quality service and hospitality to our visitors. We are grateful to her.



Betsy Hegyes fields a phone call.

We would also like to take this opportunity to express the gratitude and admiration of CMA staff for the many volunteers who helped with the *Pharaohs* exhibition—staffing the information desk, audio tour, and visitor survey, as greeters, and as promoters of membership. If you would like to volunteer, call ext. 592 or 593.

Attention Young Scavengers. The annual Young Friends Scavenger Hunt will be held Saturday afternoon, May 11. Registration is 2:30–3:00 in the students room; the Hunt is 3:00–4:45 through the galleries and grounds; and a reception wraps it all up 4:45–7:00, with prizes, music, food, and drink. YF members pay \$5; guests pay \$15 (applicable to a YF membership, open to CMA members ages 21–40). Call Jennifer Roth at ext. 595 to RSVP.

Estate Planning Seminar

The Cleveland Museum of Art is hosting a free estate planning seminar on Thursday, May 16 at 3:00. This is an opportunity to hear from several experts in the field, including James R. Bright, J. Donald Cairns, and M. Elizabeth Monihan, all from the law firm of Spieth Bell McCurdy and Newell. Intended as a general information session, the seminar is geared to the layperson's

Telephone

level of familiarity with the law and will focus on issues to be considered in the process of creating a will, living trust, charitable trust, and related estate planning documents. All members of the museum are invited to attend. To reserve your place, please mail or fax (216/231–6565) the form below to Kate Sellers, director of development and external affairs.

Please reserve	places at the May 16 estate planning seminar
Name	
Street Address	

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Museum photography by Howard T. Agriesti, Gary Kirchenbauer, and Gregory M. Donley

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Member Hotline

216/421-7340 x295

Gallery Hours

Tuesday, Thursday, Friday 10:00–5:45 Wednesday 10:00–9:45 Saturday 9:00–4:45 Sunday 1:00–5:45 Closed Mondays, July 4, Thanksgiving, Christmas, and New Year's Day

Museum Cafe

Tuesday, Thursday, Friday 10:00–4:30 Wednesday 10:00–8:30 Saturday 10:00–4:15 Sunday 1:00–4:30

Museum Store Hours

Open during all regular and extended hours

Ingalls Library Members Hours

Tuesday–Saturday 10:00–gallery closing Slide Library by appointment only

Print Study Room Hours

Tuesday–Friday 10:00–11:30 and 1:30–5:00

Parking

90¢ per half-hour to \$7 max. in upper lot \$3.50 flat rate in parking deck Free to senior citizens all day Thursday Free with handicapped permit \$2.25 flat fee every

permit via \$2.25 flat fee every Wednesday after 5:00

For Visitors with Disabilities

Large-type brochure available in the north lobby. Borrow wheelchairs at the check room

Wheelchair access is via the north door

Free assistive listening system (ask at the north lobby check room) for films and lectures in the Auditorium and Recital Hall—funded by a grant from Society National Bank

